

Friday, March 28, 2003
8 pm. Walter Hall

Faculty Artist Series
Presents

Scott St. John's Fabulous Five

Mark Fewer, violin
Erika Raum, violin
Scott St. John, viola
Douglas McNabney, viola
Simon Fryer, cello

PROGRAMME

Antonín Dvořák
1841-1904

String Quintet in A minor, Op. 1
Allegro ma non troppo
Lento
Allegro con brio

Piano Quintet in A major, Op. 81
Allegro ma non tanto
Jamie Parker, piano

INTERMISSION

Anton Bruckner
1824-1896

String Quintet in F major
Gemässigt
Scherzo: Schnell - Trio: Langsamer
Adagio
Finale: Lebhaft bewegt

This recital is performed on the Edith McConica Steinway piano

A portion of the ticket revenues from the Faculty Artist Series support the Faculty Artists' Scholarship awarded annually on the basis of financial need to the most outstanding student continuing full-time studies in an undergraduate programme.

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Programme Notes

String Quintet in A minor, Opus 1

ANTONÍN DVOŘÁK

Born in Mühlhausen, Bohemia, 1841

Died in Prague, 1904

The son of a butcher, Dvořák showed exceptional musical talent at a young age, and received financial assistance from an uncle to study music in Prague. Arriving there in 1857, he studied at the Prague Organ School, earning a living as a freelance violinist, playing wherever he could find work: in restaurants and dance halls – even in concerts at the Prague Institute for Mental Cases. By 1859 he completed his organ studies, graduating at the top of his class.

This quintet, composed in 1861, is Dvořák's earliest surviving chamber work, and one of three pieces that he was to write over the course of his career for combinations of five stringed instruments. (He also, of course, composed fourteen string quartets and numerous other chamber works.) In later years, Dvořák spoke modestly of his early music, saying, "I had not technique enough to express all that was in me. I had ideas but I could not utter them perfectly." Certainly, this quintet does not reveal the distinctive flavour of his mature works – it is clearly indebted to such composers as Mozart, Beethoven and Mendelssohn – but it is by no means second-rate art.

Written in three movements, its overall structure is straightforward: the first and last movements are sonatas, and the central Adagio is in song form. The first movement begins with a slow introduction, before launching into a lively Allegro, full of dynamic contrast and ending with a surprise pianissimo. The second movement, in F major, begins softly with the three lower strings, the

violins added one at a time. The simplicity of its ABA form is belied by the bold return of the opening section in the unexpected key of A major. The third movement is a lively Allegro in A minor that also takes an unexpected turn with the appearance of F major in the recapitulation. The principal theme reappears briefly in an energetic coda.

Remarkably, this work did not receive its public premiere until 1921 – 17 years after Dvořák's death. It was not published until 1943.

String Quintet in F Major

ANTON BRUCKNER

Born in Ansfelden, Austria, 1824

Died in Vienna, 1896

Anton Bruckner's small-town upbringing influenced him throughout his entire life: contributing both to his devout Catholic faith and his profound sense of social inadequacy in cosmopolitan Vienna. Bruckner was already an accomplished Kapellmeister when he moved to the Imperial capital at the age of 31 to study composition, pursuing advanced training in counterpoint and orchestration until he was 39. He did not make his first serious attempts at composition until the age of 40.

In 1865 he attended the premiere of *Tristan und Isolde*, and was mesmerized by what he heard and saw. Yet the influence of Wagner did not lead him to write for the stage, or to the use of extensive chromaticism. If Wagner had an effect on Bruckner, it was in the sheer size and rich orchestration of his eight completed symphonies. (He dedicated his *Symphony No. 3* to "the eminent Excellency Richard Wagner, the unattainable, world-famous and exalted

master of poetry and music.") Bruckner's symphonies form the backbone of his *oeuvre*, and comparing these massive works to Gothic cathedrals has become something of a musicological cliché.

However, his nuanced and intimate *String Quintet in F*, composed in 1878-79, is certainly no cathedral. His only mature chamber work for strings, this piece was written at the request of violinist Josef Hellmesberger. Unfortunately, the Viennese musician was not satisfied with the work: he complained that the Scherzo was too difficult, so the ever-accommodating Bruckner wrote a new movement, an Intermezzo, in its place. (The published score restored the original Scherzo to the work.) Yet for all the composer's willingness to please, Hellmesberger did not organize a public performance of the quintet until 1885.

The first movement is an extended sonata, and the opening theme mixes duplet and triplet figures in characteristic

Brucknerian fashion. The composer shows restraint in the use of his instrumental forces – a standard string quartet plus a second viola – contrasting big unison outbursts with thinner, more delicate textures. The Scherzo is capricious and highly episodic, full of danceable, Ländler-inspired sections; and the Adagio is an introspective movement that has been compared to late Beethoven. The final movement begins with charmingly simple textures, growing suddenly intense when a fugato subject is introduced, and ending with a rousing flourish.

Following the premiere, the Viennese critic Max Kalbeck published a scathing review, calling Bruckner "the most dangerous of modern composers." Was this attack responsible for Bruckner's reluctance to write more chamber music? If so, it was perhaps one of the few instances of a critic influencing musical history – and probably not for the better.

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Biographies

MARK FEWER is a well-known violin soloist, chamber musician and teacher. He is a member of the Duke Piano Trio, and is Music Advisor to the Scotia Festival of Music.

This season sees performances of repertoire ranging from unaccompanied Bach to concertos of Shostakovich and Korngold. Recital appearances with pianists Peter Longworth and James Parker will feature works of Beethoven, Ravel, Strauss, Poulenc and Schnittke. Recent works written for him include James Rolfe's "Worry" for solo violin and eight cellos, and Michael Oesterle's "Green" for violin, gamelan, and brass choir. He was artistic director of "A Violin Festival", a one-time event bringing together six of Canada's finest violinists to share in performing Bach's E Major Partita, as well as several chamber works. A shortened version of the radio broadcast was made into a television show for CBC TV's "Opening Night", and will be broadcast this March.

Mark currently teaches at the Glenn Gould School of the Royal Conservatory of Music, and the Faculty of Music, University of Toronto.

SIMON FRYER is an artist of the utmost versatility, equally at home with the excitement of music of our time and the demands of historical performance, with the cooperative imperatives of ensemble music-making and in the spotlight of the solo recital.

His 2002/2003 season is as ever, crammed with a huge variety of musical activities. In May 2003 at the Royal Conservatory of Music he debuts *CelloDrama*: an exploration of the versatility of the cello involving music for one to twelve cellos and even a few car horns! Elsewhere he presents recitals with pianist Lydia Wong of 20th century British cello music: *Britain before Britten* in

Waterloo and London, Ontario giving master classes in both cities. Chamber music includes appearances with the Gallery Players in St.Catharines and Niagara-on-the-Lake and at the University of Toronto and in Kitchener with Scott St. John's Fabulous Five. Penderecki's *Sextet* at the University of Toronto New Music Festival precedes birthday tribute performances for the 85th of revered violinist and pedagogue Lorand Fenyves and the 50th of composer Christos Hatzis. These events complement previous ventures with such luminaries as pianist Leon Fleisher, bass Robert Pomakov and Isabel Bayrakdarian with whom CBC Records will soon release a recording of music for cellos and soprano.

Simon's first solo CD: *Music of a life so far...*, released on Phoenix Records and acclaimed as 'a fascinating collection' by the Toronto Star and 'ideally brewed and technically complete' by the Winnipeg Free Press, presents a personal selection of repertoire created during the performer's lifetime. Also recorded by CBC, Centrediscs and Marquis Classics Simon has appeared as soloist, chamber musician, and orchestral player in more than twenty countries on six continents.

DOUGLAS MCNABNEY is one of Canada's distinguished musicians. He has a wide and varied performing experience as soloist, chamber, and orchestral musician, having appeared as guest artist with leading chamber music groups and societies across Canada and the U.S.A. including the Orford Quartet, the Prazak Quartet, the St. Lawrence Quartet, the Smithsonian Chamber Players, Millennium, the Ottawa Chamber Music Festival, Festival Canada, the Scotia Festival, Festival of the Sound, and many others.

He has toured extensively giving concerts throughout Canada, Europe, and the United States and recorded for, among

others, BRT (Brussels), RTE (Dublin), Finnish Broadcasting (Helsinki), Sudwestdeutscher Rundfunk (Karlsruhe), Norwegian Radio (Oslo), Radio Sweden (Stockholm), Radio-Canada and the CBC.

Artistic Director of the Domaine Forget, one of the leading music academies and festivals in Canada, Douglas McNabney is also Professor of viola and chamber music at McGill University in Montréal. He continues to pursue a busy schedule of appearances as soloist and guest artist in festivals and with chamber music societies and ensembles across Canada, the U.S.A., and Europe.

JAMES PARKER earned a BMus degree from the University of British Columbia, and a MMus and DMA from The Juilliard School, New York. Dr. Parker has performed extensively in many small communities and large cities across Canada and abroad, including the United States, Australia, Belgium, France, and Germany. He has appeared with every major orchestra in Canada; in 1996, Dr. Parker performed eight different concertos with eight different orchestras. As a founding member of the Gryphon Trio, Dr. Parker has toured across North America, Australia, and Europe. He has been featured on CBC national television and numerous CBC radio broadcasts. Recordings include works for solo piano by Beethoven, Brahms, Chopin, and Stravinsky, and chamber music by Louis Vierne. In 1998, the Gryphon Trio's recording of Haydn Piano Trios was nominated for a Juno Award.

Lauded by the Toronto Star as one of "Canada's most talented young string players", violinist **ERIKA RAUM** started playing professionally since the age of twelve. She quickly rose through the ranks since winning first prize at the 1992 Joseph Szigeti International Violin Competition in Budapest, where she also captured the award for best interpretation

of a Mozart concerto. She has returned on many occasions to perform in Hungary, Portugal, Austria, Germany and in France where she was invited three consecutive summers to the Festival de l'Abbaye de l'Epau (Le Mans).

In Canada, Ms. Raum performs frequently with orchestras in Toronto, Vancouver, Ottawa, Victoria, Halifax, and Edmonton. As a recitalist and chamber musician, she has appeared at the Ottawa Chamber Music Festival, Festival of the Sound, Vancouver Chamber Music Festival, the Glenn Gould Studio and Toronto Centre for the Performing Arts. Abroad, she has performed at the Budapest Spring Festival, Szombathely Festival in Hungary, Carnegie Hall as well as the Caramoor and Prussia Cove festivals. Most recently, Erika released a world premiere recording of Carl Czerny's works for violin and piano on the Musica Viva label with internationally renowned pianist Anton Kuerti.

A graduate of the University of Toronto, Erika Raum studied with Professor Lorand Fenyves. She currently teaches at the Glenn Gould Professional School at The Royal Conservatory of Music. In the summer, she serves on the faculty of The Banff Centre for the Arts.

Canadian-born **SCOTT ST. JOHN** captures the attention of the musical world through his riveting and virtuosic performances on violin and viola. This charismatic artist has been praised for his "electric" performances and recitals "brimming with extroverted spirit." A graduate of the Curtis Institute and prize-winner of numerous competitions, he brings superb technique, warmth and musicianship to everything he plays.

Since winning the 1989 Young Concert Artists Award, St. John has performed around the globe, appearing with major orchestras, on prestigious concert series and in international chamber music festivals. He begins his 2002-03

season with Orchestra London and the violin concerto by one of his favorite composers, Dvorak. Passionate about twentieth century music, St. John's season features Britten's Violin Concerto with the Toledo Symphony and conductor Peter Oundjian, as well as performances throughout North America of Korngold's Violin Concerto and Bartok's Viola Concerto. Recitals and chamber concerts stretch from Vancouver and additional Pacific Northwest venues to New York's Lincoln Center and Carnegie Hall. His varied programs include works on both violin and viola and embrace works

ranging from Beethoven, Brahms and Schubert to Martinu, Milhaud, and Enescu.

Deeply focused on education and outreach, St. John employs his exceptional communication skills to connect with and inspire students and adults alike. Further evidence of his teaching gifts lies in his appointment to the faculty at the University of Toronto Faculty of Music.

His newest CD release *Salon Parisien*, on CBC Records, features music by Poulenc, Turina, Satie, Enescu and Martinu.



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Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

For more information on Planned Giving please contact the Development Office of the Faculty of Music by calling 416-946-3145.

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